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THE FENESTRATION OPERATION FOR DEAFNESS*

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The Lempert fenestration operation is now almost ten years old. During its developmental period, this operation was subjected to severe analytical scrutiny by the most conservative otologists. It is now an accepted surgical procedure and is hailed as one of the great advances in the field of modern otology as well as of all other contemporary surgery. Lempert,^{1, 2, 8, 4} Shambaugh,^{5, 6, 7, 8} Spake,^{9, 10} Greenfield,¹¹ Moorehead,¹² Campbell,^{13, 14} Jones,¹⁵ Smith,^{16, 17} and others¹⁸ have now done this operation on hundreds of patients with otosclerosis. Most of these patients were formerly severely deaf and are now living normal lives with practicable, serviceable hearing.

Fenestration operations have been attempted now for nearly seventy years. When it was discovered that otosclerosis is a new osseous

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formation of the bony capsule of the labyrinth and that the deafness is due to suspension of hearing rather than to its actual destruction, the otologic surgeon set to work to circumvent this mechanical obstruction to passage of sound into the inner ear. Kessel in 1877 reported miraculous immediate improvement in hearing after mobilizing the fixed stapes. Many surgeons tackled the problem; all reported immediate miraculous hearing improvement but subsequent disappointing return of profound deafness. Windows were made in every accessible position of the bony labyrinth of the inner ear and every conceivable material was implanted in these fenestra to maintain their patency but all closed. Deafness recurred. Holmgren, the dean of Scandinavian otology, was a singularly diligent investigator in this field. He contributed many refinements of technic and kept the investigation alive, but the French surgeon, Sourdille, was the first to report significant, maintained hearing improvement.

In 1937 I heard Sourdille¹⁹ discuss his technic and present his results. He described a complex three or four-stage operation for making a window in the horizontal semi-circular canal. He had operated upon 140 patients a total of 400 times. Approximately a year of surgical care was required for each patient but by this formidable procedure he was able to restore good hearing in 40 per cent of his patients. The ingenious Julius Lempert has made this fenestration operation practical.

The Lempert one-stage fenestration operation with the window in the surgical dome of the vestibule is now the classical surgical procedure for the treatment of deafness in otosclerosis. This operation, when done correctly in properly selected cases, will restore practical, serviceable hearing in 60 to 80 per cent of patients and improvement in hearing in an even larger percentage.

Otosclerosis is not a rare disease. Routine postmortem examinations of temporal bones by Guild²⁰ and others have revealed otosclerotic foci at some point on the osseous labyrinth of the inner ear in from 8 to 10 per cent of persons. Fortunately, this otosclerotic focus involves the oval window in only about one out of 7 cases. Applying these figures to our national census, we find that there are 10,100,000 people in the United States with otosclerosis. Of these, 1,500,000 are deaf. Seventy per cent of the patients of hard of hearing clinics are otosclerotic.

There is no known medical treatment which will arrest the formation of this infinitesimally small but crippling osteoma or which will produce the resolution of this otosclerotic focus.

Diagnosis

The diagnosis of otosclerosis and the selection of patients for the fenestration operation is a daily problem for every otolaryngologist. The diagnosis is based upon the history and otologic examination.

The typical history in otosclerosis is one of gradual onset of deaf-

19. Sourdille, M.: New Technique in the Surgical Treatment of Severe and Progressive Deafness from Otosclerosis, *Bull. New York Acad. Med.* 13: 673-691 (Dec.) 1937.

20. Guild, S. R.: Histologic Otosclerosis, *Ann. Otol., Rhin. & Laryng.* 53: 246-266 (June) 1944.

ness in adolescent or early adult life. Tinnitus aurium may be the earliest and frequently a most annoying symptom. Often there is a family history of deafness. The disease is usually bilateral. The patients often believe that they can hear best in noisy places—called paracusis willisiana. There is usually no history of otitis media.

Otologic examination will reveal essentially normal tympanic membranes. The eustachian tubes are normally patent. There is deafness for air-borne sound. Bone conduction is prolonged over air conduction and there is apparent prolongation of bone conduction sound over normal.

The diagnosis of otosclerosis with stapedial fixation can be confirmed only by histologic examination. To avoid the wrangle over the existence of such a lesion in the individual patient, many otologists have adopted the term "clinical otosclerosis." Owing to the high incidence of both otitis media and otosclerosis, the history of these two conditions is often present in the same person. The diagnosis of otosclerosis in such a patient is a problem to every otologist, when the patient exhibits retracted tympanic membranes or old healed perforations, and yet the conductive deafness is out of proportion to the changes in the tympanic membrane and middle ear; the diagnosis in these cases is clinical otosclerosis. Such patients respond to the fenestration operation.

Both Lempert and Shambaugh rely on the tuning fork test for the diagnosis of otosclerosis and the final selection of patients for the fenestration operation. The tuning forks for the speech frequencies are used in this preoperative testing. These are the forks C-2, C-3 and C-4 with 512, 1024, and 2048 double vibrations per second. The magnesium fork is preferred to the usual steel fork because of its longer duration of vibration. This prolonged duration of vibration decreases the margin of error in testing. The factors of air and bone conduction should be determined for each individual fork. These factors will vary with each individual fork in each set of forks. The normal for my 512 fork is 120 seconds by air conduction and 60 seconds by bone conduction. (Table I.) The normal for my 1024 fork is 90 seconds by air conduction and 45 seconds by bone conduction. The normal for my 2048 fork is 45 seconds by air conduction and 20 seconds by bone

TABLE I
TUNING FORK TESTS

	Normal AC/BC	Otosclerosis AC/BC
512 D. V.	120/60	40/70
1024 D. V.	90/45	40/50
2048 D. V.	40/20	30/25

In otosclerosis air conduction is shortened and there is relative prolongation of the duration of bone conduction. This table demonstrates the duration of air conduction (AC) and bone conduction (BC) in the normal and otosclerotic patient with the 512, 1024 and 2048 magnesium tuning fork when these forks have been struck a maximum blow.

conduction. These normal factors should be determined for your tuning forks and it is desirable to have them engraved on the forks. If bone conduction is prolonged over this normal, air conduction is less than bone conduction and other findings are in accord, the diagnosis is otosclerosis.

Regardless of the audiometer test or any other test, for a patient to be a suitable candidate for the fenestration operation, he should have only slightly reduced or normal bone conduction for the 512, 1024 and 2048 forks. Audiometers may be inaccurate, bone conduction audiographs frequently are wrong but tuning forks are never deceiving.

Audiograms

The audiogram, the most scientific method of recording hearing, is a definite adjunct in determining the indications for the fenestration operation. As with the tuning fork, the speech frequencies of 512, 1024 and 2048 are of prime importance in the diagnosis and treatment of otosclerosis. Any patient with hearing above the 30 decibel level in these frequencies has practical serviceable hearing for conducting the ordinary affairs of life. Anyone with hearing below the 30 decibel level in these frequencies is, for all practical purposes, deaf.

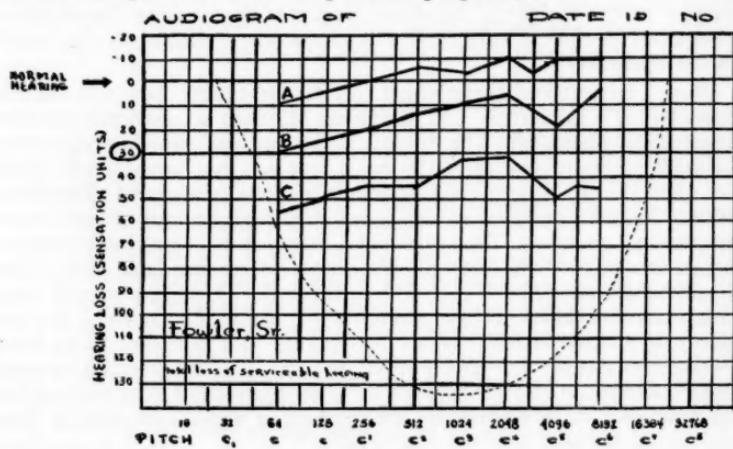


Fig. 1. Early otosclerosis. Audiogram showing hearing loss in the progressive stages of otosclerosis.²¹ There is first a loss of low tones and subsequently a loss for the higher tone frequencies. The fenestration operation should ideally be performed early when the hearing is just below the 30 decibel level as in audiogram C.

In Figure 1 the audiograms A, B and C presented by Fowler²¹ represent the hearing loss in early otosclerosis and the progress of otosclerosis. Otosclerosis begins as a purely conductive deafness and, for some as yet unknown reason, there is repression of cochlear function. No doubt, in the final stage, there is an associated nerve deafness.

²¹ Fowler, E. P.: Early Diagnosis and Arrest of Otosclerosis, Arch. Otolaryng. 42: 253-256 (Oct.) 1945.

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A successful fenestration operation is believed to stop loss of this cochlear reserve and there are recorded instances of the return of function of an already damaged cochlear. According to Fowler,²¹ these audiograms A, B and C represent otosclerosis in childhood, adolescence and early adult life. In audiogram A there is beginning hearing loss of the lower tone frequencies. As yet there has been no cochlear damage and the hearing is normal for the upper tone frequencies. In audiogram B there has been further loss for the low tones and a beginning loss of cochlear function. In audiogram C, hearing loss has progressed to the level of deafness. In audiograms A, B and C we would expect normal bone conduction. If an audiogram D were added to this chart, it would show a marked loss of the high frequencies and of bone conduction indicating severe cochlear damage, an associated nerve deafness, the end stage of otosclerosis.

Figure 2 shows an audiogram of the right ear of an excellent candidate for the fenestration operation. There is retained hearing for the high frequencies by air conduction, and bone conduction is above the 15 decibel level in all of the speech frequencies. With a properly per-

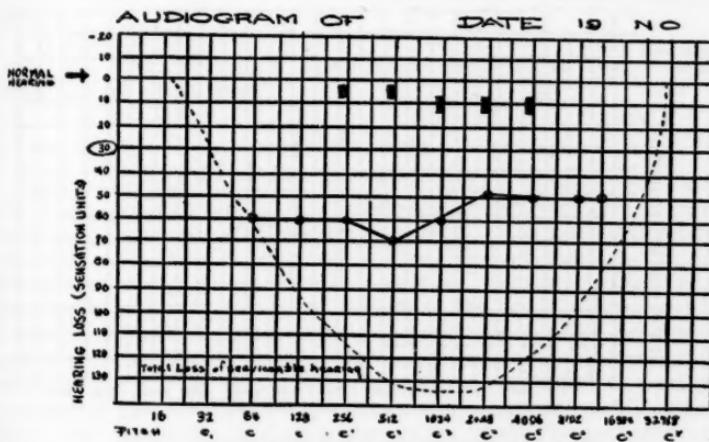


Fig. 2. This audiogram represents the ideal ear for the fenestration operation. The bone conduction is nearly normal for the frequencies 256, 512, 1024, 2048 and 4096. Hearing for speech frequencies 512, 1024, 2048 is well below the 30 decibel level of deafness. The air conduction audiogram is flat, with retained hearing for the higher tone frequencies, indicating minimal loss of cochlear reserve.

formed fenestration operation the possibility of restoration of serviceable hearing in this patient should be 70 to 80 per cent.

If the audiogram shows a pronounced loss for the higher tone frequencies, yet bone conduction for the speech frequencies has remained

at the 30 decibel level, such a patient should have about a 60 per cent possibility for restoration of serviceable hearing with a properly performed fenestration operation.

If the audiogram demonstrates a pronounced loss for air conduction for the higher tone frequencies and the bone conduction for 2048 has dropped below the critical level of 30 decibels, the patient has a 50 per cent chance of restoration of hearing to near the critical level of 30 decibels. The advisability of the fenestration operation in such patients is questionable.

Any patients with the bone conduction for two of the critical frequencies below the 30 decibel level should be carefully examined with the tuning fork test and if all these tests confirm the findings of severe cochlear loss (Fig. 3), the patient would be advised to continue with the use of the hearing aid. Although such a patient may occasionally receive great benefit from the fenestration operation, the possibilities for success are so small that they are most wisely advised to continue using their hearing aid.

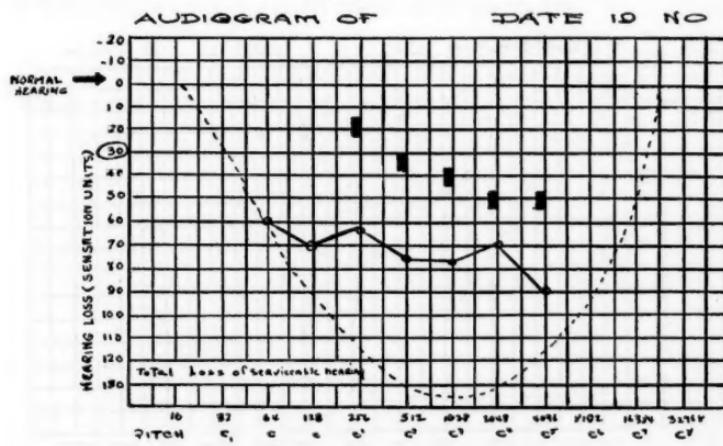


Fig. 3. Late otosclerosis. In late otosclerosis the fenestration operation will not usually restore serviceable or practical serviceable hearing. In this audiogram the bone conduction is below the 30 decibel level for two of the speech frequencies and there is severe loss of hearing for high tones.

Technic

The fenestration operation is performed through a triangular incision in the external auditory canal. A simple mastoidectomy is then performed. The external wall of the attic is removed to expose the incus and the head of the malleus. The posterior wall of the bony canal is cut away and the incus and the head of the malleus are removed. A tympano-cutaneous flap is cut to cover the medial wall of

the attic and, finally, a fistula is made in the amputated end of the horizontal semicircular canal.

The construction of the fistula must be microscopically perfect. First, all periosteal bone is removed from the site. The enchondral bone is removed over a wide flat area to expose the wide, blue ovoid of the endosteum of the surgical dome of the vestibule. The endosteal bone is pulverized and washed away. Finally the endosteum is removed so that the microscopically visible, translucent, membranous labyrinth is exposed. The window, so made in a bloodless field, is covered with the thin membrano-cutaneous flap of the external auditory canal.

The Lempert fenestration operation has succeeded, when other operations have failed, because of:

- (1) wide removal of the periosteal bone from the region of the fistula;
- (2) scrupulous removal of all bony spicules and bone dust from the fistula and the flap.
- (3) complete atraumatic removal of the endosteum;
- (4) the inhibiting effect of the squamous epithelium on bone formation;
- (5) the completely bloodless aseptic technic, and finally,
- (6) the tendency for the membranous labyrinth to adhere to the medial surface of the flap.

Complications

With refinements in technic and the advent of penicillin and sulfadiazine the complications of the fenestration operation have been reduced to a minimum. With the *fenestra nova-ovalis* Lempert⁴ reports bony closure of the fistula in only 7.2 per cent of cases. In his last hundred patients in whom there is a one year postoperative follow up, Shambaugh⁸ had only 4 cases of closure of the fistula. Either because of sterile labyrinths or bony closure there remain 5 to 15 per cent of cases in which there is no practical improvement. Temporary facial paresis occurs in 5 per cent of cases but permanent paresis or paralysis is extremely rare. Persistent otorrhea occurs occasionally. All patients suffer from vertigo in the first postoperative weeks. This usually subsides before the end of the first month. Permanent vertigo has occurred in less than one per cent of cases. The operative risks from anesthesia and the danger from infection are less than one per cent.

The further prevention of bony closure and of sterile labyrinths is the research problem of today. The ultimate solution of these problems will result in an even greater percentage of good results.

Results

The results of the fenestration operation vary with the skill of the surgeon, his care in selecting patients and his criteria for reporting results. In the treatment of deafness, the fenestration operation was once regarded as surgery of the last resort. Now we know that the

fenestration operation is an operation of election in early or moderate otosclerosis and that the best results are obtained only when the inner ear has retained normal or nearly normal function. The earlier the operation is performed, the greater are the possibilities of restoration of practical serviceable hearing. Few surgeons will now attempt the fenestration operation when bone conduction has fallen below the critical level.

The level to which hearing is restored is the standard accepted method of reporting cases. The restored hearing may be good, fair or poor. With good hearing or practical serviceable hearing the patient is able to understand any conversation and attend movies, church, and the theater without auditory difficulty. Audiometrically, such hearing is at or above the 30 decibel level. With fair or serviceable hearing the patient should be able to understand normal conversations at distances of 3 to 5 feet and should be able to discard the hearing aid. Audiometrically, the hearing of these patients is about the 35 decibel level; this is gratifying to a profoundly deaf patient. If the hearing has not been restored to this level, the operation is a failure. Some surgeons have reported phenomenally high statistical results based upon the number of decibels of improvement. Although many of these are technical successes, if the hearing is not restored to the serviceable level, the patient remains deaf.

Statistically, the results of skilled surgeons vary from 65 to nearly 90 per cent of patients with serviceable or practical serviceable hearing. In addition to the hearing improvement, a successful fenestration operation is reported to relieve the tinnitus aurium in from 60 to 90 per cent of cases.

At the time this article was submitted for publication I had performed 58 fenestration operations. Of the 50 patients who have passed through the immediate postoperative period, 88 per cent have obtained serviceable or practical serviceable hearing. Forty patients acquired practical serviceable hearing at or above the 30 decibel level. Four additional patients received serviceable hearing. There were 6 failures, 5 of which were in the first 10 cases. Three failures were the result of improper selection of cases. One operation was unsuccessful because of a postoperative infection in the cavity. One patient was made worse by a postoperative sterile labyrinthine reaction, probably a hemorrhage into the labyrinth.

At this early date there has been only one postoperative closure of the fistula, an incidence of 4.6 per cent. As more time elapses, this incidence of bony closure may increase. If the incidence approaches or becomes higher than 10 per cent, it will not be the fault of the fenestration operation but some fault with my surgical technic.

It is interesting to note the progress in this series. Of the first 10 cases, 50 per cent received satisfactory results. Of the second 10 cases, 90 per cent obtained satisfactory results. In the last 30 cases, 100 per cent have obtained serviceable or practical serviceable hearing. Only time can decide the final percentage of success.

Summary

1. The history of the fenestration operation has been briefly reviewed.
2. The diagnosis of otosclerosis has been discussed and the criteria for the selection of patients for the fenestration operation have been defined.
3. The technic of the fenestration operation has been outlined and the reasons for success of the classical Lempert fenestration operation with the window in the ampulated end of the horizontal semicircular canal (the surgical dome of the vestibule) have been given.
4. The postoperative care, complications and results have been discussed.

SPEECH IN TEACHER TRAINING

BURTON H. BYERS

George Peabody College for Teachers

There exists considerable confusion regarding the role speech training should play in a teachers college. Some teachers colleges assume no responsibility for the speech training of their graduates; others build theaters and broadcasting studios and attempt to rival Broadway and the national radio networks in their frequent productions. It seems reasonably obvious that neither of these extremes is the most efficient way to produce effective teachers.

It is the purpose of this article to evaluate the speech programs of 38 representative teachers colleges from the point of view of professional teacher training.¹ The study was made when the author was faced with the problem of revising the speech offerings of Henderson State Teachers College, Arkadelphia, Arkansas, to make them conform to the teacher training function of that institution.

The teachers college owes responsibility for speech training in three major areas: (I) to insure that every new teacher speaks well enough to handle classroom situations and simple public speaking situations efficiently; (II) to insure that many students, particularly those who will teach in the elementary grades, know how to aid the numerous speech cripples they will meet; and (III) to train some teachers in methods of making the speech exculars (dramatics, forensics, and radio) serve legitimate educational ends. How well are our teachers colleges meeting this threefold responsibility?

The best answer to that problem lies at the end of a tour of all the country's teachers colleges. Despite the author's curiosity, however, he was forced to substitute the less satisfactory method of studying the speech offerings in college catalogues. Conclusions based on such a study rest on dangerous assumptions. To conclude that a college which offers no speech courses teaches no speech courses is to assume that effective oral communication can be taught only in a course labeled "speech" in the catalogue, which is not the case. Such conclusions are also based on the assumption that the catalogue description

1. Colleges considered in this survey: State Teachers College, Troy, Alabama; Arkansas State Teachers College, Conway, Arkansas; Eastern Kentucky State Teachers College, Richmond, Kentucky; Murray State Teachers College, Murray, Kentucky; Western Kentucky State Teachers College, Bowling Green, Kentucky; Southwestern Louisiana Institute, Lafayette, Louisiana; Delta State Teachers College, Cleveland, Mississippi; Appalachian State Teachers College, Boone, North Carolina; George Peabody College for Teachers, Nashville, Tennessee; Sam Houston State Teachers College, Huntsville, Texas; Stephen Austin State Teachers College, Nacogdoches, Texas; Sul Ross State Teachers College, Alpine, Texas; West Texas State Teachers College, Canyon, Texas; State Teachers College, Farmville, Virginia; Eastern Illinois State Teachers College, Charleston, Illinois; Illinois State Normal University, Normal, Illinois; Northern Illinois State Teachers College, DeKalb, Illinois; Western Illinois State Teachers College, Macomb, Illinois; Iowa State Teachers College, Cedar Falls, Iowa; Kansas State Teachers College, Emporia, Kansas; Kansas State Teachers College, Pittsburg, Kansas; Bemidji State Teachers College, Bemidji, Minnesota; Duluth State Teachers College, Duluth, Minnesota; Moorehead State Teachers College, Moorehead, Minnesota; Winona State Teachers College, Winona, Minnesota; Central Missouri State College; Northeastern Missouri State College; Southeastern Missouri State College; Southwestern Missouri State College; Nebraska State Teachers College, Chadron, Nebraska; Nebraska State Teachers College, Kearny, Nebraska; Peru State Teachers College, Peru, Nebraska; Nebraska State Teachers College, Wayne, Nebraska; Central State College, Edmond, Oklahoma; East Central State College, Ada, Oklahoma; Northwestern State College, Alva, Oklahoma; Southeastern State College, Durant, Oklahoma.

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of the course presents an accurate picture of what is taught in the course, which is not always the case, either. Several colleges list more speech courses than could possibly be taught by the single speech teacher listed in the faculty section of the same catalogue. A study of their catalogues, however, does shed some interesting light on the extent to which teacher training institutions are meeting their responsibilities for the speech training of teachers.

The tabulation of results² makes it immediately apparent that more courses are offered in directing speech exculars than are offered in the other two areas combined, despite the fact that only relatively few teachers are needed to direct speech exculars, while all teachers need efficient speech as a professional tool, and a great many teachers need some knowledge of how to help the speech handicapped. Although the number of courses offered does not indicate the number of students who receive training, the course listings do in most cases reflect the major interests of the speech faculty; and it seems necessary to conclude, therefore, that the speech offerings of most teacher training institutions are probably overbalanced in favor of the flashy exculars particularly dramatics. Of all the speech exculars, only dramatics is universally recognized by the colleges checked.

The author would be the last to imply that the production of plays by high schools is an activity deficient in educational merit, or that the teachers colleges should neglect to train people to direct such productions. On the contrary, high school plays, properly directed toward legitimate educational ends, can be productive of a long list of worthwhile attitudes and skills. High school dramatics can develop poise and vocal force in the participating students, and can raise the standards of literary appreciation of the entire community. High school dramatics can be made to motivate the study of such diversified subjects as art, design, carpentry, and practical electricity. Yet it is doubtful that prospective teachers need the number and variety of courses offered by teachers colleges in this area, particularly when other areas are slighted.

Forensics does not enjoy the universal popularity of dramatics. Several schools offer no training whatever in this field. Yet high school forensics, besides motivating practical speech practice, can be made to give training in ethics, in logic, in methods of research, in propaganda analysis, and in general techniques of democratic leadership. That high school forensic activities often fail to do so is no doubt a result at least in part, of the neglect by teachers colleges of methods of directing forensic activities.

All teachers colleges checked wish to insure that the speech of their graduates is adequate to meet the demands of the profession. Whether the courses offered are satisfactory insurance of adequate speech is doubtful. Although to require even a single speech course of all teacher trainees would demand a larger speech staff than most teachers colleges now employ, two of the colleges checked make this requirement. Three of the 38 colleges attempt to teach some speech as part of the

required course in freshman English. The rest of the colleges rely on elective courses in speech, which is only partly satisfactory, since the teacher trainees most in need of speech work are not likely to elect a speech course, for fear of making a poor grade. Nevertheless, it seems safe to conclude that teachers colleges generally recognize the need for courses to improve the teacher's speech.

It is also safe to conclude that the area in which teachers colleges least recognize their responsibility for speech training is that of speech correction. The appalling number of children who are seriously handicapped by some type of speech defect will not be appreciably decreased by the training now offered in our teachers colleges. Too few teacher training institutions offer too few courses designed to teach methods of aiding our speech cripples.

Radio, which has a great educational potential, is ignored by many teachers colleges. About the same number of teachers colleges offer no general courses in the direction of speech excursions or in methods of teaching speech. It is possible that offerings in both of these fields might profitably be increased.

Another conclusion suggested but not well substantiated by this study is that too many of the speech courses offered by teachers colleges are conceived as trade courses rather than teacher training courses. Often the course descriptions indicate that a course in acting is just that, with little or no concern for the student who will direct high school dramatics; or the description of a course in radio suggests that it is conceived as a breeding ground for radio announcers. This trend, if it exists to any great extent, is unfortunate; for the training which can be offered by the limited speech faculties of teachers colleges can hardly compare favorably with professional schools maintained by many universities; and the teacher candidate indoctrinated only in the traditions and standards of the professional theater or of professional radio is not likely to adjust himself readily to the needs of the teaching situation.

A final conclusion, derived from the breakdown contrasting course offerings of northern and southern schools, is that the South offers fewer courses in speech than does the North. This in itself is not particularly significant. Were the speech programs of southern colleges well balanced, the practical training they achieve might well be superior to that of rival schools. This balance, however, is not indicated by the catalogue listings of the southern schools. One southern school offers ten courses in dramatics and forensics, but no courses in correction; another offers thirteen courses in the excursions, but only two beginning courses in correction. We southern speech enthusiasts seem to have gone overboard for courses in dramatics, as have our colleagues elsewhere, while we have lagged behind in courses in speech correction, forensics, and radio.

Teacher training offers a rewarding field for the speech specialist. But to serve teacher training effectively, we must attack with renewed vigor the problem of getting every teacher candidate to speak effectively; we must place increased emphasis on training teachers in the

essentials of speech correction; and we must revise our offerings in the exculars to emphasize methods of making dramatics, debate, and radio do a real educational job in the nation's schools.

SPEECH OFFERINGS OF 15 SOUTHERN AND 23 NORTHERN
TEACHERS COLLEGES

Content Area	Schools offering courses in area	% of schools offering such courses	Average number of courses offered, where listed
I. Improving teacher's speech	North: 23	100%	4.35
	South: 15	100%	4.20
	Total: 38	100%	4.29
II. Correcting speech defects	North: 20	87%	2.7
	South: 10	66.66%	1.9
	Total: 30	76.83%	2.3
III. Speech exculars	North: 23	100%	7.9
	South: 15	100%	6.6
	Total: 38	100%	7.2
<i>Dramatics</i>	North: 23	100%	3.81
	South: 15	100%	4.13
	Total: 38	100%	3.93
<i>Forensics</i>	North: 19	87%	2.35
	South: 9	60%	2.55
	Total: 28	73.5%	2.45
<i>Radio</i>	North: 14	61%	1.50
	South: 3	20%	1.66
	Total: 17	40.5%	1.58
<i>General</i>	North: 8	30.5%	1.43
	South: 3	20%	1.66
	Total: 11	25.25%	1.54

Northwestern State College at Natchitoches, La., will produce nine series of one-act plays. These plays are to be student directed and are scheduled for two nights at a time. Opportunity is offered to produce one, two or three shows in each of the series.

Read in the July issue of *Theatre Arts*, page 38, "Town and Gown Collaborate" regarding the latest news of Dr. Monroe Lippman.

Dr. Charles A. McGlon has an interesting article in *The Tie*, monthly publication of the Southern Baptist Theological Seminary, entitled, "Southern's Program of Teaching Speech to Preachers."

WHAT TO SAY TO THE PARENTS OF CEREBRAL PALSID CHILDREN*

Lou KENNEDY
Louisiana State University

The highlight of what I would say to the parents of cerebral palsied children can be stated briefly. It is that they will have a better deal in the near future. We are able to be reassuring to these parents because organizations, agencies, and specialists are waking up to their responsibilities in planning for this heretofore neglected group of handicapped individuals.

Among the many organizations which are carrying on more and more active programs to provide study and training of the cerebral palsied is the National Society for Crippled Children and Adults, at whose Silver Anniversary Convention a full day's program was devoted to cerebral palsy. The National Cerebral Palsy Medical Advisory Council of the National Society held its first meeting on January 27, 1946. Top medical authorities in this council include a range of eminent specialists. Dr. Earl R. Carlson, himself severely handicapped, director of the Lago del Mare Schools; Dr. Winthrop M. Phelps, a recognized leader in work for cerebral palsied children; Dr. Temple Fay, renowned neuro-surgeon; Dr. Meyer A. Perlstein and Dr. Bronson Crothers, specialists on crippled children, and Dr. George G. Deaver, who lends his able assistance at the Institute for Crippled and Disabled, New York, in the most difficult area, namely the vocational rehabilitation of the cerebral palsied.

The parents of cerebral palsied children have formed an organization known as the Cerebral Palsy Parents Advisory Council to the National Society. Many other agencies and groups, such as Red Cross, Junior League, religious, educational, and service groups maintain services such as summer camps, special clinics or special classrooms.

There is, then, a growing movement in behalf of these handicapped individuals. But where as the parents may look toward the future which holds promise of educational opportunities for the educable and custodial care for the non-educable, they also have their problems to meet now.

As we assume our special part in helping these parents we should keep in mind a few working rules.

1. Begin where the parents are, whether the attitude is well-informed and highly desirable or whether it is unfortunate. An ideal parental situation is one in which the parents are cooperating in working out plans for the child; are prepared to make practical unemotional decisions about his institutional school or placement; whether at home or away from home; are ready to discard panaceas in favor of a planned program. We frequently find a developing attitude in which the parents are gropingly and blunderingly but slowly approaching

* An address delivered before the Southern Speech Association Convention, April 11, 1947.

a practical attitude, after needless martyrdom, agonizing and expense. Often, too, tragically one must cope with parents who have failed utterly to reach a workable attitude. Disagreement between parents, inconsistency of treatment, from overindulgent to drastic severity, overanxiety, to indifference, and hopelessness characteristic of the attitudes of such parents, who may conceal the handicapped child because of their pride, neglect their other children in their mistaken efforts to "cure" the palsied child, overprotect the "poor cripple," or give him up as a "bad job"; i.e., give him custodian care with no effort to exact his best from him, or demand that doctors and teachers do something to him.

Obviously we must help the parents to a more practical and wholesome point of view. We must insist that young parents live their own merry lives *at all cost*. In our association with these parents we will need to use tact, patience, and sincerity. Our method will be to lead and instruct, rather than rebuke or scold or dictate to them.

And finally, what specifically will we say to these parents? What information can we give them? In what way can we be of help to them? First, we must make them understand that each cerebral palsied child differs from all others. The parent must talk to us about *his* child, making no comparisons with other cerebral palsied children. I have tried to discover traits common to the cerebral palsied and I submit three possible common traits: a perverse sense of chronology which is evident at times by impatience, at others by procrastination; the gadfly tendency, unrelenting, unremitting prodding; castle-building and the habit of looking through rose-colored glasses. With the exception of the handicap itself and these three possible similarities, each cerebral palsied child is a special case with special abilities and disabilities.

For our part, before we can discuss the specific child we will have to know the family and child; his age, his general intellectual level, and its peaks and valleys, the degree and kind of physical handicap. Can he walk? feed self? get on with others? exercise self-restraint? Is he subject to seizures? What is the financial, educational, and physical (health) status of the parents? What services are available which fit the child's needs?

With these facts in mind, we may begin to help the parent to understand what to expect, to demand, to overlook. They should always demand the child's best but not the impossible. His best in some areas—be it speech, motor coordination, educational achievement or other activity, may be poor.

We may point out to the parent that our ultimate aim is to make the cerebral palsied child self-reliant, self-controlled and so far as possible self-supporting. He should be trained to be useful, educated culturally so that he may enjoy as rich and varied experience as he individually can; he should have the benefit of travel and experiences which will make him a better companion—give him something to talk and think about.

Some of the facts upon which we will draw for our counsel to parents are summarized below. The cerebral palsied child is much more likely to be mentally defective than unselected children. His mind as well as his body has been damaged. The parent finds it difficult to accept the fact that his child is mentally defective but he must be made to face that fact before adequate plans seek indulgence, to overestimate his achievements and his practical usefulness, to aim too high, to scorn what he *can do*. He may exhibit extremes in mood, in likes and dislikes. He can improve along specific lines sometimes at irregular pace but we do not cure him; we rehabilitate him to the best of his and our ability.

Perhaps one of the best services we could render the parents of cerebral palsied children would be to urge them to subscribe to the *Crippled Child* in order that they may keep pace with progress in the program for Cerebral Palsied Children and Adults.

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PLANNING THE EDUCATIONAL STATION*

LUCILLE RUBY
Louisiana State University

Radio is the most effective instrumentality of education that has come along since the invention of the printing press! . . .

If I had some kind of meter to measure the reaction of each of you to that statement I would know the degree of interest you have in radio. It would be an intriguing study, but more valid under other circumstances. Mr. Aarnes has already done a good job of salesmanship,¹ now I am to follow along with a few suggestions for implementing a portion of the type training program he has suggested. In an old recipe for rabbit stew, the first step recommended is to catch the rabbit. Some schools are doing less than their best in radio because they lack an adequate outlet. They are still looking for the rabbit. I'm not a magician, prepared to pull one out of a hat for you, but perhaps I can provide a few helpful suggestions for planning an educational radio station.

I think a brief review of the history of educational broadcasting may give us a clearer understanding of why FM is said to be education's second chance in radio. In the early days of the development of radio as a new medium of communication, colleges and universities played a major role. Many of the first licenses were granted to educational institutions. Then competition with commercial radio stations and the mounting cost of equipment caused the educational stations to lag behind. After 1929 the number of universities operating non-commercial radio stations dropped from 175 to 30. The causes for such a high rate of mortality were varied, but we hope that education can profit by that experience and not repeat the same errors. The Federal Communications Commission has set aside five channels in the FM band for educational, non-commercial broadcasting. It is now up to us to use them wisely.

The first question to be answered when planning an educational station is "Why should *this* university operate a radio station?" Getting back to the rabbit—which we haven't caught yet—are we sure we want rabbit stew, or would a can of Spam do just as well? It would be much easier. What would a university owned station accomplish that could not be done by other means—such as a radio workshop, a wired wireless station, or broadcasts over the facilities of the local radio station?

The answer to that question is fundamental and not just because the FCC demands an answer in the application for a license. Upon that statement of purpose must be built the entire framework of station operation. Before making any decisions on technical problems such as coverage area, location and equipment, we must know what we are trying to accomplish. What is our purpose—to entertain the campus or

* An address delivered before the Southern Speech Association Convention, April 11, 1947.

1. See Mr. Aarnes' article, *Southern Speech Journal*, Sept. 1947.

serve the state? Before answering the FCC questions on program plans, we must formulate some general program policies. What is our purpose—to train students in broadcasting techniques or to provide information and cultural satisfaction to off-campus groups? Before hiring station personnel, we must have the answers to both these questions, for the specialized training and experience required will be determined by the type of service the station intends to give.

The director of radio and the faculty advisory committee on radio at Louisiana State University set up three objectives as the *raison d'être* for WLSU. Our purpose is to interpret for the general public certain aspects of the vast body of available knowledge, to provide objective information and active leadership on current vital issues, and to extend special opportunities for cultural satisfactions to off-campus groups. Student training will be an important by-product, but not the major function of the station. Each university or college planning an educational station must determine its own policies in terms of the needs in the service area.

It is considered wise to have an architectural blueprint before laying the cornerstone for a building. It is equally good judgment to have a blueprint or plan of procedure before making application for a license to operate a radio station. The experience of many schools and universities points to the advisability of organizing a committee to study the problems involved in the local situation. Through observation of other educational stations the committee can find the answers to many questions and learn how others have met the problem involved in building and operating a radio station. A study of local program resources should give a picture of potential programming and what the school station can offer its listeners.

The second step, which pays dividends in saving of both time and money, is to employ an experienced radio engineer as a technical advisor. He will study the local situation and recommend the kind of equipment which will best serve the purpose of the station. In terms of the desired territory to be covered, he will advise the school administrators concerning location of the transmitter and studios in order to get the best coverage for the least expenditure. He will work with the administrators and staff in their choosing of control and transmitter equipment. The function of the equipment, the amount to buy in keeping with the budget, operational characteristics best suited to the anticipated use and operator skill, and the performance quality required—all these are problems on which the technical advisor can provide invaluable help and perhaps prevent costly mistakes. He will estimate the overall cost of purchasing and installing equipment and the subsequent operation and maintenance expense. If his services are retained beyond the first planning stage, he can prepare the technical specifications and check the specifications submitted by bidders. He can also supervise the installation and construction of the transmitter and control equipment. Any radio station or university engineering department can advise you where to find such a technical advisor when the need arises. Deciding to

build a station without a consulting engineer to help with the planning may prove to be an expensive economy in the long run.

The third step in the planning of a station is to establish program policies and long range goals in harmony with the stated purpose of the station. The programs of most university operated stations fall into six categories: schools of the air for in school listening for elementary and secondary schools; general adult education; service to special groups such as farmers; student programs; public relations programs; and sports programs. The program policies vary. A number of educational stations such as WHA in Wisconsin and WOSU of Ohio State University feature direct education for the classroom. State college stations specialize in information for the farmer and the farm family. Some university stations such as WSUI at the University of Iowa broadcast hour long lectures and discussions direct from university classrooms. All make extensive use of recorded classical music. Some have no popular music, others balance popular and classical music programs. Not more than nine or ten have budgets large enough to compete with commercial stations for attention on an equal basis. But most universities have an advantage over local commercial stations in program resources and personnel for experimental programming. Stations owned by city school systems operate as a part of the regular school instructional program. Some of these are now expanding their services to include adult education.

WLSU will carry programs in all the six major categories mentioned earlier, but our emphasis will be upon four types of programs which seem directly concerned with the achievement of our stated objectives. Our first group includes those supplementary to courses of study in the elementary and secondary schools of Louisiana. These programs will be developed in terms of expressed needs of the groups for which they are intended. We feel that it is not enough just to produce good educational programs, and then try to persuade the classroom teacher to find a use for them. We are going to the teachers and students first to get their ideas; then we set our energies and resources at work to meet those needs. For example, we have had requests for several series in Louisiana history, science, and literature with a special approach to serve a specific purpose in supplementing the course of study in Louisiana schools. New suggestions come in every day from students, teachers and administrators. We hope that we have the time and available personnel to be ready to meet those needs when the fall term begins.

A second category is that of adult education. As a tax supported station we feel a responsibility to extend the resources of the university to the entire state and make the state the campus. Our one kilowatt signal will not reach the far corners of the state, of course, but through the cooperation of existing stations we can reach even the most remote parts of Louisiana either by line or transcriptions. We also plan to develop a State Farm and Home Hour. Just as the Agricultural Extension Division serves the state with the findings of the experimental farms and laboratories, our station is dedicated to experimenting with

production and writing techniques to improve the presentation of agricultural and home making programs. In fact, the station will serve as a development center for educational and public service programs for all the stations of the state. This service may well in time become one of the most important functions of the station, as we strive to evolve new techniques for the presentation of information.

The fourth major consideration in the logical steps in planning an educational station is the matter of budget. Now that we have a clear idea of the purpose of the station, the technical requirements and program policies, we have a basis for determining the necessary budget—or shall we say the minimum budget—required for the building and operating of an educational radio station. First of all, we think of capital outlay, that initial cost that will not be repeated each year. A major item of expense is the transmitter equipment and, of course, housing for that equipment. This has already been estimated by the technical advisor. The second classification under capital outlay is for studios and studio equipment. This will vary, of course, in terms of available space or the need for new construction. A minimum requirement for efficient operation would be two studios and an announcer booth. Programs should be rehearsed before they are aired, so the need for a second studio is obvious. The control room should be so located as to give a clear view of all studios, unless there is a sub-control with direct communication with master control. It is necessary to have flexible control equipment to permit the most efficient use of the studios for audition and recording while the station is on the air. It seems rather obvious to mention sound isolation of studios, but the number of times I have been in campus studios with outside windows as the only source of ventilation, and with no sound locks between studios and busy corridors leads me to emphasize that point here. On the list of studio equipment will be microphones, speakers, turntables, and recorders as essential items. How many of each you will need will depend upon your local situation—and your budget. Then, of course, there must be included the cost of communication lines from the studios to the transmitter, unless they are housed in the same building. As the third major classification under this initial cost we have office equipment. You may already have most of it available, such as desks, typewriters, files and other regular office equipment.

After you have compiled the list of capital outlay, you turn to a computation of the cost of maintenance. Your technical advisor has already estimated the cost of technical operation and maintenance, such as power, line charges, telephones and repairs, so you can begin with that. Then add the cost of the staff. You will probably begin with a director, a chief engineer and a program director as the basic administrative staff. To this must be added secretaries, writers, engineers and production staff, which includes announcers. The weekly payroll will, of course, vary somewhat in terms of the amount of student help you use, and whether the students work for student wages or for experience. There will be certain special program services that must be included in the annual budget, too. You will have at least one news wire and a

transcription library or library of recordings. Then there are office supplies, such as paper. A little problem of arithmetic beginning—if the average announcer reads 140 words a minute and there are 260 words on a page—well, you can carry on from there and figure out how many reams of paper will be required per week for full time station operation, not forgetting duplicate copies. Another item often forgotten when making out the budget for an educational radio station is that of travel expenses for remote broadcasts and for staff members making the necessary listener contacts in the field.

You have settled upon the purpose of the station and decided that your college or university should have a station. You have planned carefully and know that you have the available resources and budget required for efficient operation. So now you are ready to apply to the FCC for a construction permit. That is relatively easy if the preliminary study has been thorough. The Federal Communications Commission is looking with favor upon applications for educational FM stations now—in fact, they are urging schools to apply. So there should be no question of your being granted a license if your papers are in order.

Perhaps the actual operation of the station is a little beyond my assigned topic of planning the educational station, but a part of good planning is looking to the future, always striving for something better. Too often stations forget their program policies and stated objectives as soon as they are on the air and settle down to a routine of daily operation. The program responsibility lies with the staff as the representatives of the licensee, and they should keep before them at all times the *idea*, if not an actual copy, of the original blueprint. Good programming is the product of experience, training and ingenuity. Experience can be acquired through workshops and work with local stations. Many classroom teachers are excellent sources of material because of their actual experience with the listener on the other side of the loudspeaker. Training in workshops for key personnel is now possible and highly desirable. There are numerous summer institutes providing such training. One of the latest developments is that of a cooperative program of training sponsored by radio stations and departments of journalism. Professors of journalism are spending their summers in radio stations serving an internship in the news department. During the course of the summer, the journalism teacher gets first hand experience in all the various jobs which will be open to his students when they graduate from the school of journalism. A similar work experience for teachers of speech might be equally beneficial. A third attribute—ingenuity—is something that has to be discovered by the administrator, and he is always searching for more. It is a very vital element in the devising of new approaches and techniques which should be such a vital part of the programming of any educational station.

By this time I hope you have a clearer idea of a tried procedure in planning an educational station—or have decided it isn't worth the effort. If either is true, I have accomplished my purpose. I only hope that none of you go back to your college or university full of enthusiasm for establishing an educational station without first doing some careful thinking and planning.

CHORAL SPEAKING AS A PHASE OF ORAL INTERPRETATION

VERA A. PAUL
Louisiana Polytechnic Institute

It is with due apology that I put my pen to the task of discussing choral speaking as a phase of oral interpretation. Never have I been transported to "realms beyond" by the reading of any verse choir to which I have listened. Some performances through which I have suffered were, to my mind, a desecration of the art of literary interpretation. Nevertheless, I believe that from kindergarten to college, we need more oral interpretation than we have, be it individual or group.

When I realized a few weeks ago that in a moment of weakness, I had committed myself unalterably to an evaluation of group interpretation of the printed page, I hurried for help to a musical friend who does beautiful work with singing choruses. In the course of our conversation, she confirmed my ephemeral ideas, and gave me new ones. However, as I thought over our talk, one point she made stood out and it is upon that I wish to base my few remarks. She said she believed with all her heart that no matter how beautiful the rendition of the music of the group was, the pleasure of the audience was out-weighed by the satisfactions which the group derives from the performance. It is the anticipation of successful completion of a show, or a concert, or what not, and in consequence, being able to enjoy the satisfaction derived therefrom, that causes adults and children to forego immediate pleasure for many weary hours of rehearsal. It seems to me, however, that the legitimacy of the satisfactions are dependent, in the first place, upon the quality of the performance given, and in the second, upon the permanent personal values accrued to the members of the participating group, the preparation and the presentation of the song, the play or spoken verse.

I doubt if there are many people who haven't within themselves a desire to make something, or do something that others will like and will tell them they like it. After a person has done something to win social approval, he has added a cubit to his stature. I believe that people should have a chance to present something good to their friends and see them enjoy it, and receive their applause. I believe also that the art of reading aloud, oral interpretation or whatever you would call it, is the one art that is within the grasp of anyone who has enough intelligence to get meaning from the printed page. Children and adults have the ability to enjoy it but very little opportunity to practice it. Not many pupils, grade or high school, will ever stand behind the footlights or even in the living room of a friend, and read a play or story or a poem. Choral speaking seems to me to be an opportunity for a pleasurable art experience which is not too dependent upon that intangible something called talent.

Furthermore, there is a universal satisfaction that comes from having been selected, for some reason or other, to be a member of a group

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2. Ibid,

that is doing what he enjoys doing. A symptom of the state of the mental health of an individual is his success or failure in adjusting to the group. A person who can submerge his ego to the point that he gets satisfaction from the accomplishments of the groups instead of in seeking glory for himself is in all probability a well integrated person. By the same token, if a singing or speaking choir is to justify its existence, the bond that unites the members is strong; there can be no queer members, and no foreigners.

The verse speaking choir offers its members an opportunity to develop personal characteristics that should be social and business assets throughout their lives. The members of a well trained verse choir know how to wear their clothes, walk to and from the platform, stand before an audience, and respond to applause. They know how to enrich the meaning of a selection by the beautiful modulations of already beautiful voices. And last, but by no means least, they have a wholesome respect for their mother tongue and speak it with unconscious distinction. I believe few would deny that these personal qualities, whether acquired through breeding or training or both, have their commercial and social value.

Besides the personal and social potentialities of choral speaking, there is, as I see it, deep spiritual value. Because group participation in music is so much more universal than group participation in speaking, I went to a writer well known in the field of music education, James Murell. In his *Human Values of Music Education* he says many things that are applicable to verse speaking. For one thing, he deplores what he calls the "spectatorship of music"! He says, "to the mere auditor, music is something external, or else not an experience in which he shares and of which he has a part."¹ Come to think of it, that is the way our good old American Tom, Dick, and Harry are exposed to their literary heritage. It is small wonder we are not a poetry loving people—not even a reading people. The radio turns on easily, and at school the teacher tells us what the writer is talking about.

At the risk of digressing, I should like to say that it is also no small wonder that many college freshman have to stick out their tongues in order to write a garbled fragment supposed to be a sentence. How can a person who has never said a complex sentence or had the feel of one by voicing one from the printed page be expected to flip off complete well rounded sentences in his themes? Today many students have never read anything aloud except the "funnies" since they achieved the fourth grade.

Dr. Murell, in giving his educational justification of music, also says this: "A desirable type of educational experience will be culturally significant, that is to say, it will be an experience through which a pupil comes into living contact with the great traditions of human culture as an interpretation of human life."² Music, to be culturally significant, must have its instruments, yet in this country, we expect our youth to come into living contact with the great traditions of human culture by merely looking at black marks on the white pages. Few will challenge

1. James Murell, *Human Values in Music Education*.

2. *Ibid.*, p. 32.

me when I say great prose and poetry should be read aloud to be completely meaningful. If we would have our Tom, Dick, and Harry, not spectators, but sharers of the riches of recorded thought, I believe the development in our public schools of group interpretation by selected groups, by entire grades, and by whole English classes is our only hope.

S. S. A. PLAYS

Alabama College: *Joan of Lorraine*, *The Fatal Weakness*, Director, Ellen Haven Gould; *The Emperor's New Clothes*, *Electra*, *The Black Flamingo*, *Androcles and The Lion*, Director, Dr. H. H. Trumbauer.

Brenau College: *Mr. Pim Passes By*, Director, Lois Gregg Secor; *The Night of January Sixteenth*, Director, Maude Fisk La Fleur.

Converse College: *Joan of Lorraine*, Director, Hazel Abbott.

Ensley High, Birmingham: *Enchanted College*, Director, Florence Pass.

Louisiana State University: *High Tor*, Director, C. L. Shaver; *The Importance of Being Earnest*, Director, Lawrence Voss.

Fisk University: *The Bat*, Director, Lillian W. Voorhees.

University of Florida: *State of the Union*, Director, Dr. Delwin Dusenbury.

G.S.C.W., Milledgeville: *Blithe Spirit*, *School for Scandal*, Director, Edna West.

G.S.W.C., Valdosta: *Stage Door*, Director, Louise A. Sawyer.

University of Georgia: *Joan of Lorraine*, *The Great Big Doorstep*, *Right You Are, Doctor Faustus*, *Life With Father*, Director, Leighton M. Ballew.

University of Mississippi: *Hedda Gabler*, *Little Foxes*, *My Sister Eileen*, Director, Charles Getchell.

Mississippi State College for Women: *Little Women*, Director, Ruth Williams.

Northwestern State College: *Green Grow The Lilacs*, *Verily I Do*, *A Midsummer Night's Dream*, *Dream Girl*, Director, Robert B. Capel.

Stetson University: *Trelawney of the Wells*, *Everyman*, Director, I. C. Stover.

University of Tennessee: *Joan of Lorraine*, Director, Paul L. Soper.

Vanderbilt University: *Papa Is All*, Director, Robert Jones.

* An ad
1947.

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IMPERSONATION AS A STYLE OF INTERPRETATION*

SARA LOWREY
Baylor University

The title given me for my brief discussion with you this afternoon is intriguing to me: "Impersonation as a *Style* of Interpretation." Being a woman the word "style" suggests fashion in dress which is ever a fascinating problem to a woman. At first glance such a comparison appears to indicate the superficial, the ever changing, the fleeting—yet the timely, the individual, and the personal. As I have given the matter consideration I have decided that such attributes are characteristic of a desirable style of impersonation and that they are not superficial really but highly significant. All speech is fleeting, it is directed to the moment, it must be timely and individual, and is best when it is deeply personal. The more vividly it possesses these attributes the longer it is cherished in the memory of those who witness it—hence the phrase which is the key to effective acting: *the illusion of the first time*; hence the fear some people have of a technique of speaking—lest the form should take precedence over spirit, lest the style become stylized and lose its freshness, its individuality.

Style in dress and style in impersonation have something else in common. Good style includes not only that which is transient but that which is permanent; not merely that which is individual, timely and novel but that which is substantial for all ages, peoples, climates. There are fundamental principles which one should know before attempting to develop a style for dress or a style for impersonation. These fundamentals are *universal* and *permanent*, the criteria by which great art and indeed all truth is judged. "Hence," as Robert Browning says, "A paradox which comforts while it mocks": the fleeting and the permanent, the novel and the substantial, elements of variety and elements of unity are all present in a well-styled impersonation. The ornamental, the frills, the overt actions are the elements which lead superficial readers astray. The superficial reader does not understand what Sarett and Foster mean when they say, "Audiences are influenced largely by signs of which they are unaware."¹ The superficial reader stresses the obvious. Seeing the obvious the audience is offended and turns away with the condemnation, "unnatural." The audience knows that the "natural" is highly complex and contradictory. They sense that mind takes precedence over matter, spirit over form; that outward appearance is the result of mental attitude; that gesture is a means, not an end. When the impersonator concentrates on "doing" (mistaking means for ends) the audience says "he is unnatural" for the audience knows that the actions of a character are a result of his

* An address delivered before the Convention of the Southern Speech Association, April 11, 1947.

1. Sarett and Foster, *Basic Principles of Speech* (Houghton Mifflin Co., N. Y., 1936), pp. 13-31.

thoughts and feelings, a means of expressing himself and not an end in themselves. In order to develop an adequate style of impersonation it would seem that we would need to discover those ways of which the audience is unaware and hence appear natural.

Before launching into this intriguing task there is another aspect of our title which I wish to discuss. "Impersonation as a Style of Interpretation." Evidently the one who formulated that title agrees with me that *impersonation* is a form of *interpretation*. I wonder if any of you read my article which appeared in *The Quarterly Journal of Speech* in which I stated that, "While reading is not acting, acting is interpretative reading."² It appears evident to me that acting and impersonation are forms of interpretation. I have great respect for the scholarly people of our field who have sought to draw definite lines between these forms of interpretation. I have thought about the matter a great deal and the more I study it the more convinced I become that there is a great deal of overlapping among these forms of interpretation. In a discussion among teachers of speech at a recent tournament the question arose as to the difference between impersonation and interpretation. Earlier in the tourney a judge had told a student: "If you give it from memory it's impersonation, if you read from a book it's interpretation." The student had given from memory a portion of Tennyson's *Maud*. She thought her reading was interpretation even though she gave it from memory and even though she interpreted a single character from a poem which might be called a dramatic monolog or a soliloquy. The student pictured a lover in a garden waiting for his sweetheart. She suggested in an exceedingly subtle manner a man speaking. The suggestion seemed to come more through voice than body, yet there was definite body tonicity to support her low well modulated voice. Her concentration seemed to be not on "doing a character" but upon the interpretation of the poet's idea and character's attitude. I asked myself, "How else could she have done it if her objective had been impersonation?" Some of you may answer, "A woman should not impersonate a man." Such an arbitrary answer does not satisfy me; it invites debate: "Why not?" But skipping that debate I asked myself, "How else would a man do it?" Granted that a man's interpretation would have a reality that a woman finds it difficult to suggest—would a man impersonate or interpret the man in Tennyson's *Maud* and what would be the difference in a man's impersonation and in his interpretation of that poem?

Is impersonation an obvious form of body and voice and interpretation a subtle projection of the essence of mind or spirit? I do not think so for the best acting is that which subtly reveals the mind or the spirit of a character. It would seem obvious then that an adequate style of impersonation would have as its objective the interpretation of the thoughts and feelings of a character. The putting on of outward forms seems to be missing the point whether one is acting, impersonating, or interpreting. So in developing a style of impersonation,

2. Lowrey, Sara, "Interpretative Reading as an Aid to Speech Correction," *The Quarterly Journal of Speech*, Vol. XXXI, 1945, p. 450.

I would suggest that one start with the thoughts and feelings of the character, and that in all practice and in every performance he concentrate on the subtle projection of ideas and attitudes, which is the essence of the author's purpose—though in monologues and dialogues this essence is revealed through characters.

Does this point-of-view mean then that forms of expression are negligible? I think not, for it is through form that ideas and attitudes are revealed or obscured. A haphazard form is likely to obscure the character, and call attention to the impersonator and bring down the audience judgment, "unnatural." Whereas a carefully developed technique may become so crystalized that the reader may concentrate upon what the character thinks and how the character feels rather than upon what he, the impersonator, does.

What procedure then may we follow in developing this form which is a means of projecting attitudes and ideas and hence appears natural to the audience which is influenced by signs of which the members are unaware?

First, let the reader give careful attention to his material. Is it largely objective, or subjective? Of what relative importance are the various dramatic elements: action, stage setting, dialog, et cetera? Does the material call for broad actions and movements about the stage? Does the material call for the actor technique of an on-the-stage performance given *for* the audience and not *to* the audience?

Many readers think of impersonation as an on-stage situation similar to acting except that one person speaks, or at least one person is the performer. Ruth Draper for example may have three characters in a sketch but they speak in succession, rather than in dialog. The speech of each character is a monolog and each character in turn may be at the apex of the triangle facing the audience. She often moves about freely on the stage, coming on as if talking to someone off stage in the wings or someone who follows her on stage. In her scenes at a breakfast table each of the three characters sits facing the audience; the table is between the speaker and the audience. Cornelia Otis Skinner uses similar technique, sensing the scene onstage and facing the audience directly with a real table between herself and the audience. These women call themselves actors and follow the actor's technique. Yet seldom does either actress turn farther to the side than the angle of the arc of 45 degrees. These angles have become the accepted convention for various types of reading and impersonation.

How far should one go in the literal actions or movements of a character? This is a question each reader must decide for himself as he considers the material and other elements of the total situation. The reader's own aptitude, skill and desire are contributing factors. So are the occasion and the room in which his performance is given. One may do many things on a stage which one cannot do with ease in a drawing room with people sitting in a circle and all but touching him as he reads.

As teachers of speech we have need of a more thorough indoctrination of Gestalt psychology—the psychology of the whole. It seems to

me that both as speakers and as judges we need to evaluate performances in terms of the total situation: the material, the speaker's objectives, his skill in accomplishing his objectives and the response of the listeners. There are few arbitrary rules, if any. There is good taste and bad taste; taste includes among other things suitability to the individual and to the occasion.

As an aid in the analysis of material I suggest Gertrude E. Johnson's question on the monolog in *Modern Literature for Oral Interpretation*³ and S. S. Curry: *Browning and The Dramatic Monolog*.⁴

There is another technique to which I should like to invite your consideration. It is a technique which Gertrude E. Johnson calls "off-stage," or "the realm of the audience." She suggests it as a technique of interpretative reading but I believe it may prove a helpful means of developing a style of impersonation.

Let the reader think of his character (or characters) and the total situation of his material as being off-stage, picturing it in the realm of the audience or beyond the audience on the back wall of the auditorium. Through the psychological principle of empathy, the reader experiences the reality of the actions of the character. Thus the reader's concentration is directed outside of himself into the character and the total situation which he imagines. Such a technique may result in many or few overt actions. The crowd at a football game indulges in many extremely overt actions yet they project themselves into the game on the grid-iron; they concentrate not upon what they are doing but what is happening out there on the field. So complete is their mimicry that one frequently turns to a neighbor after an exciting play with an apology such as, "Pardon me. I was putting the ball over the goal."

The effect of this "off-stage" technique may be quite different to that of an "on-stage" performance because the reader concentrates not upon what he is doing but upon what his character does. It is a technique by which the reader may disappear for the time being, losing himself, as it were, in the character. Someone has said that the speaker who is least in the consciousness of the audience while he is speaking is remembered longest by the audience.

To develop the ability to picture a scene, or a character adequately may call for a great deal of study. A background of the period and of the setting and of the character is needed for accuracy of picturization. Pictures are helpful in addition to other types of information concerning settings and customs of dress and behavior.

If the material is written in dialect, authentic information is needed even for a mere suggestion of the speech habits of the character. First-hand experience with the dialect is of value. Most of us Southerners can think with ease in Negro dialect, lapsing into it at will, translating any idea into the speech, tone, rhythm of the negro of our own locality. It is no longer necessary, however, for a reader to be haphazard or accidental in suggesting the dialect of any group since

3. Johnson, Gertrude E., *Modern Literature for Oral Interpretation* (New York, D. Appleton-Century Co., Inc., 1930).

4. Curry, S. S., *Browning and the Dramatic Monolog* (Expression Company, Boston, 1908, 1927).

there are books and phonograph records which give the information upon which an authentic representation of dialect may be based⁵

Working hand in hand with imagery is the important technique of rhythm. Amateurs frequently give fairly good imitation of actions yet their work appears unnatural because of a neglect of this important principle of ALL art. I say fairly good because an action cannot be adequate without a sense of the rhythm of the character and the rhythm of the action. These techniques are discussed and illustrated in our textbook: *Interpretative Reading*.⁶

Another technique which is frequently neglected in amateur work is that which I have chosen to call "structure." The principal elements of structure are a sense of climax: builds, topping, octave leaps and octave drops, and a sense of emphasis and subordination. A careful technique of structure will correct the tendency toward a pattern; substituting many and varied patterns for the individual's habitual pattern or rut.

In conclusion I should like to say that developing a distinctive style of impersonation, like other types of effective speech, is not easy, and I think we should teach our students to love hard work. I do not know any group of people who work harder than teachers of speech. I think that we teachers need to learn not to work so hard. We need to learn the "lightness of touch" which is an essential to all art including that of impersonation. But I am convinced that our students need to work harder. A distinctive style of impersonation includes a broad background of life and of literature; it includes adequate knowledge of techniques of effective interpretative reading or acting; it includes self-discipline to the extreme of self-dedication and self-forgetfulness. There are two avenues of approach which must be coordinated. These two avenues are expressed in the two objectives given for all education, namely: erudition and adjustment. For adequate erudition, insight, awareness one must study, read widely, experience deeply, and observe accurately. For adequate adjustment one must practice diligently until one's skill becomes a part of his very nature. But let us not be led astray by the old adage, "Practice makes perfect." Practice of haphazard methods will lead us away from perfection. Only practice under intelligent direction can lead one toward perfection. That intelligence which gives direction to practice must be one's own. That intelligence, let us repeat, is two-fold: it is concerned with life and the literature which interprets it; and it is concerned with the techniques of the specific art through which it is revealed. As George Eliot said, "The most important step toward getting mental power is the acquisition of a right method of Working."

5. Herman, Lewis and Herman, Margarite Shalet. *Manual of Foreign Dialects for Radio, Stage and Screen* (Ziff Davis Pub. Co., Chicago-N.Y.)
Darrow, Anne, *Phonetic Study in Folk Speech and Broken English* (Boston Expression Co., 1937).

6. Lowrey, Sara and Johnson, Gertrude, *Interpretative Reading*. (D. Appleton-Century Co., Inc., 1942).

BOOK REVIEWS

EDNA WEST

ORAL READING by *Lionel Crocker and Louis M. Eich*. New York: Prentice-Hall, Inc., 1947, pp. 507.

When a book has eleven appendices—that's news. Mr. Crocker and Mr. Eich have contributed to the speech field a unique volume in the release of their new college textbook, *Oral Reading*. Its very form invites reading whether one is intensely interested in the interpretation phase of speech or not. Surely not the least of the inviting features is the appendix section. Helpful bibliographies in the field of oral reading, radio broadcasting, choral reading, history of oral reading, and literary criticism, and suggested lists of novels, plays, Shakespearean and Biblical selections, particularly suited to oral reading, are given. These are in addition to a simplified presentation of versification terms and practical hints on notebook work. An analysis chart to guide the student in evaluating selections and a list of criteria to aid further in the appraisal of the work of classmates are included.

With the exception of the appendix division the book follows the more or less conventional sectioning of theory and practice material, namely, "Principles" and "Anthology." Based on "the claim that oral reading prepares students for participation in and enjoyment of school and public life," the first section consists of twelve chapters or "principles." The importance of oral reading, its nature and function, are discussed in relation to social and economic environment of the individual. The discussion resolves into a challenge to the student for "growth." The province of oral reading and its relation to public speaking on the one hand and to acting on the other, in principle, is the age-old question, but in manner of presentation in this edition it gains a peculiar freshness.

The manipulation of the "tools of understanding"—rhetorical, grammatical, and psychological—naturally precedes clarification of meaning. As an aid to the achievement of clarification an illustrated study of some of the devices used by experienced authors. The necessity of intelligible utterance is stressed as usual, but the explanations which are so often given in highly technical language are presented by Mr. Crocker and Mr. Eich in very readable form and supplemented by suggested exercises which are appealing and which can be easily understood and followed.

Considerable emphasis is given in this book to the effective reading of prose as well as of poetry. In fact, the conviction of the authors that more attention should be devoted to the teaching of prose reading is felt in various sections of the book. For instance, one chapter is headed "Reading Narrative Prose," another deals with the reading of radio scripts, while others such as "The Public Recital" and "Some Problems in Technique" seem to be unusually rich in prose illustrations. In the Anthology division, Parts I, II and V are exclusively prose.

Another point of interest in the Anthology division is the revelation of a generous appreciation of modern writers. The theory that great literature can belong only to the past and consequently must be taught as a product complete

within its own period, does not fit into the scheme of things as conceived in *Oral Reading*. On the contrary, the authors have proved by the wide variety of types, subjects, authors, and eras represented in the Anthology that the book "is aimed at making the class in oral reading help the student to form a sound standard of literary judgment."

The tone of the book as a whole is that of practicality. Oral reading, like public speaking, has its everyday usefulness, and training in oral reading, as in public speaking, is an asset of immeasurable value to the student.

E. W.

CRABBED AGE AND YOUTH by Elisabeth L. Mignon. Durham, North Carolina: Duke University Press, 1947, pp. 194.

Old men and women characters in the Restoration comedies of manners, as a group afford an interesting observation of a period of English drama whose essential nature of dramatic form has come into its own only within the last generation. *Crabb'd Age and Youth* is a study of that group, the whys and wherefores of its creation, and its dramatic significance.

An examination of the dramatic convention of this period following the straight-laced Puritanical rule, reveals the brilliant wit and arrogant gaiety typical of the youthful characters and their extreme hostility toward age. The social structure upon which the comedies of manners rest depicts the decided divisions of society into three classes: the inner circle, composed of the true wits, the gallants and belles; the thwarted "would-be" members of such a circle; and the complete outcasts, such as governesses and country bumpkins. Youth is a requirement for qualification for the inner circle. Old men and women are automatically barred. A new generation has risen to power, and it does not even tolerate consideration, much less favorable recognition, of the aged. The author points out that although discrimination against age of course did not originate in the seventeenth century, the breach between youth and age became wider and the hostility more pronounced. The portrayal of old age as "out of step" and therefore "the target for verbal and physical abuse" changes, however, with the invasion of a new dramatic form; but as long as the tradition under which these characters were created exists, the old men and women are "miserable encumbrances" completely rejected by youth.

This scrutiny of characters is based on the creations of Etherege, Wycherley, Dryden, Shadwell, Behn, Congreve, Vanbrugh, and Farquhar. Some of Vanbrugh's characters, however, indicate the breaking-down of the comedy-of-manners tradition and suggest the approach of sentimentalism. Farquhar goes still farther and really makes the break in the old age convention, thereby returning "admirable" old men to the stage. Yet it is hardly accurate to call his characters the creation of a sentimentalist. Suffice it to say that in the creation of his Lady Bountiful he produces a "new balance in characterization"; one who is a target for laughter, yet one whose total effect is goodness and amiability.

Among the chief concerns of the author in giving this close-up of the senile characters are: The attitude of the playwrights toward their material, "their art in shaping it to dramatic ends, and the backgrounds of Restoration society."

Although this book obviously is not intended as a textbook it is an interesting treatment which offers enlightenment and vivification to both the student and the teacher of drama.

E. W.

PLAY REVIEWS

ROBERT B. CAPEL

LITTLE RED RIDING HOOD, Charlotte B. Chorpennig. Children's Theatre Press, Anchorage, Kentucky, copyright 1946. Royalty \$15. Cast of seven. Children's play in three acts. 1 interior, 2 exteriors. A children's theatre play.

An excellent and very interesting new dramatization of an old childhood favorite. The cast, director and audience should have a lot of fun with this show.

Set designs are suggested in the text, and there are excellent fanciful illustrations of the play as done at Goodman Theatre. There is also an excellent description of a method of making the costumes for the wolves.

W. FREDRIC PLETTE

ODDS ON TOMORROW, Charles Quimby Burdette. Row-Peterson, Evanston, Illinois, copyright 1947. Royalty \$10 to \$25. 9 men, 8 women. 1 interior. High Schools **, Colleges (not recommended).

The play is set in the modest study of a small town college teacher. The setting should be easy in any school. The casting offers several excellent opportunities for your student actors. The story is of the niece and nephew of Professor Nettleton, who come to spend a year with him while their war correspondent father and mother are in China. The two children, Gwen, 17 and Net, 14, do much to complicate the life of the college in a way that will cause many laughs.

Sound effects suggested in the script are: phone bell, school bell, college chimes, door chimes, and an automobile approaching and stopping. The lights offer no problem.

W. FREDRIC PLETTE

MINOR MIRACLE, Verne Powers, Row-Peterson, Evanston, Illinois, copyright 1947. Royalty \$10 when admission is charged. \$5 when there is no admission. Drama in one act. 4 men, 1 exterior. High Schools ***, Colleges ***.

Minor Miracle tells the story of four men adrift on a raft, their oars gone and no rescue in sight. The author suggests a way of setting the stage with screens and suggestion rather than in anything like a realistic fashion. Also to be found in the playing text are notes on lights, make-up, sound effects, props, and some excellent suggestions on direction of the show.

W. FREDRIC PLETTE

ROUGHLY SPEAKING, Emmett Smiley. Row-Peterson, Evanston, Ill., copyright 1947. Royalty \$5. Comedy in one-act. 6 men, 5 women. 1 interior. High Schools **, Colleges **.

A good comedy for college and high school students. The plot is interestingly told and complicated enough to keep the audience wondering. There is a returned war veteran with no place to live, if he is to take a wife, and his little sister and her boy friend are busy trying to find a place for him to live. Into the situation walks the girl he has married overseas.

There are no special problems offered. The set may be easy or difficult as you wish. The lights are the regular thing and props will be easy. The show can easily be played in front of a Cyclorama.

W. FREDRIC PLETTE

AN OLD-FASHIONED MOTHER, Margaret A. Nielson. Baker Co., Boston, Mass., copyright 1946. Royalty, cast copies. Comedy in one act. 2 men, 4 women, 1 boy, 1 girl. 1 interior. High Schools*, Colleges *.

An interesting little one act play about a mother left alone after all of her children have married and left. The children return as she is packing to leave and there are the usual squabbles about with whom she is going to live. A happy solution is finally reached.

The set is a simple dining room and there are no technical problems of any kind. Casting may be your only problem as there is a boy six and a girl seven.

W. FREDRIC PLETTE

THE LAYETTE, Adele S. Osherson. Baker Co., Boston, Mass., copyright 1946. Royalty, cast copies. Comedy in one act. 4 women. 1 interior. High Schools *, Colleges **.

An amusing comedy about four girls in New York City, and a misinterpreted list of purchases left on the telephone stand by one of them. The show was done at Northwestern State last Spring and both the cast and audience enjoyed it immensely.

Sound effects require a telephone bell. All four parts are straight and will be easily cast. The set is a simple interior and will not be difficult.

W. FREDRIC PLETTE

THE CASE OF PRIVATE JOHNNY DOE, Albert M. Brown. Baker Co., Boston, Mass., copyright 1946. Royalty \$5. Drama in one act. 10 men, 4 women. 10 short scenes in the form of blackouts. High Schools **, Colleges ***.

The story of a young man and his struggles through the depression period of the 30's. When he finally seems to be about to achieve some success he is plunged into World War II, and we find him on an operating table at the start of the show. The play is made up of a number of short flash backs, things that are going through his mind before the operation. At the close of the play we again see Johnny on the table with the operation a success.

The ten short scenes can be played very effectively in front of a cyclorama with props used to set the scene for the audience. Your lights should be hard edged spots so that they will not shed too much illumination on the rest of the stage as the next scene is being set up. With this system the show may play continuously and will be quite interesting.

W. FREDRIC PLETTE

RAISING THE RENT, Mary Warner Howard. Baker Co., Boston, Mass., copyright 1946. Royalty \$5. Comedy in one act. 4 men, 3 women. 1 interior. High Schools (not recommended), Colleges *.

Mara is broke but the rent is due. So she invites some of her friends for cocktails at just the hour the landlord is due to arrive to collect the rent. As she does not have the money to pay, and as her friends do not wish to see her tossed out on the street a collection is made and there is more than enough to pay the landlord. The ending is quite good farce comedy.

The set is a simple interior. There are no special lighting effects and no sound effects are required. The play should be easily cast.

W. FREDRIC PLETTE

Too SWEET FOR SIXTEEN, James F. Stone. Eldridge Entertainment House, Franklin, Ohio, copyright 1946. Royalty \$10 for first performance and \$2.50 for all others. Comedy in three acts, 4 men, 7 women, one interior. High Schools *, Colleges (not recommended).

Definitely a high school play about a group of high school students and the troubles they get into. Judy is invited to a college fraternity masquerade if she will provide the furniture. This she does by persuading her mother and father to go out for the evening. To get a masquerade costume she decides to borrow a suit from her boy friend. This she does with amusing complications.

The set is simple with the exception that there must be a practical window as much important action of the play requires it. The door opening to the street must be wide enough to allow a davenport and table to pass through. In one scene lights must appear to be turned on from the stage. Sound effects suggested are a door slam, an auto horn, and a car engine.

W. FREDRIC PLETTE

THE WHISTLING PARROT, by Mark Wright. Walter H. Baker Co., Boston, Mass., copyright 1946. Royalty ten copies first performance. \$2.50 thereafter. Comedy in three acts. 8 men, 5 women. 1 interior. High Schools **, Colleges (not recommended).

The scene is set in a lonely summer resort inn after the season is over. Into the resort come cops and crooks to break into the peaceful living of the two elderly but loveable spinsters who run the Whistling Parrot. A mild but very humorous detective play with good parts, good laughs, and many good chances for characterizations.

Set should be simple for most schools with the exception of the flight of stairs which runs up to the back wall and off. The lights offer no special problem.

W. FREDRIC PLETTE

No WAY OUT, Owen Davis. Dramatic Publishing Co., Chicago, copyright 1944. Royalty on application. Drama in three acts. 5 men, 5 women. 1 interior. High Schools **, Colleges ***.

A thrilling and at times spine tingling drama of a girl who is dying of an obscure disease while her eminent step-father physician tries in the eyes of all but one to help her. The one is Dr. Karley, sister to the young lady's fiance. She recognizes Barbara's symptoms, warns the step-father what the disease is, and when he refuses to pay any heed to her warnings, she realizes that he is deliberately allowing her to die. The thrills come thick and fast and the climax is finally reached at the very end of the play for a real thrill to your audience.

The set for *No Way Out* is a living room in the physician's home in up-state New York. At the rear are steps going to the upper floor of the house. These steps must be in view of the audience. There are no other technical problems in particular.

With the exception of the devoted negro servant (not a comedy part) you should have no difficulty casting this show, though with the exception of Barbara, her fiance, Bob, and his sister, Enid, all the parts are for older people.

THE WHITE LAWN, Roger M. Busfield, Jr. Eldridge Entertainment House, Franklin, Ohio, copyright 1946. Royalty \$5 and 5 copies. 1 act. 2 men, 2 women. 1 interior and 1 exterior to play concurrently. High Schools *, Colleges **.

A "dream play" of a girl who meets her husband in her dreams while he is in the far Pacific area and she at home. The stage is set with a suggested room stage left, and an exterior dream setting stage right. Action of the play alternates from one area to the other and at times is in both.

The text suggests fully the methods of production and the planned methods are good and I believe will be easy to follow. There are no special props or sound effects required. Lighting though is a very important part of the production. Lights must be on dimmer circuits so that they may be dimmed low or completely out.

CRACKED ICE, Guernsey LePelley. Row-Peterson, Evanston, Ill., copyright 1947. Royalty \$5. Humorous fantasy in one act. 3 men, 2 women. 1 interior. High Schools **, Colleges **.

The scene is an isolated radio weather station in Alaska. A set is practically a must for the show. Costumes of furs are necessary for at least two members of the cast. Suggested sound effects include wind, doorbell, and the roar of an airplane motor.

The story is of two weather station attendants and the results of a winter of loneliness in the frozen north. It is interestingly and humorously told and will go well with any audience.

W. FREDRIC PLETTE

BALCONY SCENE, Donald Elser. Row-Peterson, Evanston, Ill., copyright 1947. Royalty \$5. Drama in one act. 4 men, 4 women. 1 interior. High Schools ***, Colleges ***.

An excellent contest and Festival play. The parts are well written and are good. The set is a simple balcony overlooking a church and the time is the funeral of the chief character. The characters are his friends and supposed friends who come to the funeral. He can see them but they supposedly cannot see him.

The balcony can be as simple or as elaborate as you wish but for a contest or festival play where you are travelling, all that will be needed will be a simple platform large enough to accommodate a row of six chairs. It may easily be set before a cyclorama. If spotlights are available they can be used to add effectiveness, but you can get along without them.

W. FREDRIC PLETTE

ROCK DUST, Mark R. Sumner. Row-Peterson, Evanston, Ill., copyright 1947. Royalty \$5. Drama in one act. 5 men, 2 women. 1 interior. High Schools **, Colleges **.

Rock Dust would make a good contest or festival play. The lines are good and there is ample room in the parts for characterizations. The scene is the foreman's shack at a construction camp in North Carolina.

During the progress of the play the lights flicker and go out several times.

W. FREDRIC PLETTE

NEWS and NOTES

The University of Mississippi has set up courses and study leading to the Master of Arts in Speech. The program under the direction of Dr. Charles M. Getchell, went into effect this fall. The department expects to have several service fellowships available for next year. The University at present awards some twenty non-service fellowships and candidates for the M.A. in Speech are now eligible for these fellowships.

The University is continuing the program set in motion last year of sending out exhibition debates and one-act plays to be given before the assembly programs of high schools in Mississippi.

New Speech staff members at the University of Tennessee are Cecil Hinkle, Mary Tom Sphangos, Mary Weaver Sweet, James Egbert, J. F. Fields, and Dr. David C. Phillips, formerly assistant professor at the University of Wisconsin. Charles Webb combines work on the speech staff with a position as coordinator of the University and high school Speech and English programs in Tennessee.

Northwestern State College, Natchitoches, La., held its second annual Drama Clinic in cooperation with the National Thespian Society. Attendance was open to all high school teachers, administrators and students interested in dramatics.

The Department of Speech at the University of Florida is now located in a new temporary building with greatly needed facilities in offices, clinic rooms, and Radio Studios.

Delwyn B. Dusenbury, formerly of the University of Minnesota Theatre, joins the staff of the University of Florida Theatre as director, and David Hooks, M.A., University of North Carolina, as Technical director. Mrs. Sheila Morrison from the University of Ohio, is instructor in Speech and Assistant to Dr. Hale in the Clinic.

Roy Tew is at Ohio State University working on his doctorate.

New staff members at Louisiana State University are: Francine Merritt, formerly of the University of Missouri, and Wesley Wiksell formerly of Stephens College.

Miss Chloe Armstrong, formerly of the University of Oklahoma, and during the war, director of Social Activities for the North-West area of the U.S.O., is assistant professor at the University of Mississippi. Miss Armstrong will have charge of interpretation classes and will assist Dr. Charles Getchell in setting up a speakers bureau to send student speakers, readers and actors out into the State.

In the Laboratory Theatre at the University of Georgia, senior majors in the Department of Drama, under the supervision of staff members, will direct and produce between thirty and forty one-act plays during the season.

Fisk University, Nashville, Tennessee, conducted a Children's cooperative Theatre last summer. Six short plays suitable to their ages and abilities were presented. The children's theatre serves as a laboratory for the Education course, Stagecraft for Teachers.

The local chapter of Tau Kappa Alpha at the University of Mississippi has been reactivated under the direction of Paul Brandes.

A pre-season practice debate tournament will be sponsored by the Department of Speech at Stetson University in December. Debate teams from all Florida colleges and universities are invited.

The academic offering of the Department of Speech, at Mississippi State College for Women, has been reorganized under a new curriculum which covers the following fields in the speech area: fundamentals, radio, public speaking, theatre, speech correction and clinic and oral interpretation. Speech activities are placed on a curricular basis in which students interested in choral reading, forensics, dramatics and advanced radio, may meet as a class and obtain a maximum of four semester hours credit toward graduation.

Southern Methodist University has added these new members to the speech staff; Norma Jean Ballard, A.B., S.M.U.; Peggy Harrison, M.A., U.S.C.; and Lorraine Tyner, A.B., N.T.S.C., M.A. University of Denver. Edyth Renshaw has returned to S.M.U. Miss Renshaw was on leave of absence working on her doctorate at Columbia University.

Glenn Capp, Baylor University, and L. W. Courtney of the English department, and former debate coach, have collaborated on a book, *Practical Debating*, to be published by Lippincott.

Miss Del Brudelia heads the Radio department at Converse College. The radio class will present a series of programs over local Spartanburg stations.

T. A. Rousse, chairman of the Speech department at the University of Texas, has given up his position as advisor to the Veterans Administration, in order to devote full time to developing the Speech department.

Dorothy Housson supervised the clinic and taught the first course in speech correction at Baylor University last summer. The courses are to be continued this fall.

Russell Anderson has left Vanderbilt University for Broadway. He is succeeded by Robert Jones, formerly of Purdue University.

Due to the enlarged enrollment Vanderbilt has added two courses in Fundamentals of Speech. These courses are taught by Ruth Cox Lantz.

Florence Pass, Ensley High Speech Institute, University of Alabama Center, is secretary of the Alabama Speech Association and Regional director of the National Thespians.

Christine Drake, formerly of Teachers College at Statesboro, Ga., is now a member of the Speech staff at Florida State University, Tallahassee, Florida.

Louise Davison, Georgia Speech Association president, is holding eleven speech clinics in cooperation with the Georgia Education Association, the State Rehabilitation and State Welfare organizations.

Blanche Muldrow, A.B., G.S.C.W., M.A. Wisconsin, is a new member of the Speech staff at Georgia State College for Women.

Miss Nancy Gresham, A.B. Hollins College, M.A. Columbia University, is teaching at Shorter College, Rome, Georgia.

Georgia State College for Women, Milledgeville, is offering an Introductory course in Radio.

Lillian W. Voorhees attended the Writers Conference at the University of New Hampshire.

Frances K. Gooch was guest teacher in Speech at the University of Georgia summer school.

Richard C. Brand is a member of the Speech staff at John B. Stetson University.

Howard W. Townsend, University of Texas, completed his Ph.D. in Speech at the University of Wisconsin.

Ruth Williams, formerly head of the Speech department at Monmouth College, Illinois, is assistant professor of Speech at Mississippi State College for Women.

Jessie J. Villarreal has returned to the University of Texas after a leave of absence. In June he received his Ph.D. from Northwestern University.

Dr. J. Dale Welsh, Mississippi State College for Women, directed the Speech Clinic at the University of Alabama this past summer.

New members of the Speech staff at the University of Texas are: Mrs. Ora Bennett, Gifford Jones, Martin Todarp, H. Ullom and Emogene Emery, formerly head of the Speech department at Mary Hardin-Baylor.

Miss Quintilla Anders has been appointed Assistant Professor of Speech at Northwestern State College. Miss Anders will teach courses in Speech Sciences, Speech Correction, and direct the clinic.

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